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of students, as well as of the general public, will revolt against these and demand adherence to, not artificial rules, but the deepest fundamental principles of rhythmical utterance.

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### JOTTINGS

Sainte-Beuve, staying at Aigues Mortes, wrote in 1839 the following words: "My soul is like this beach, where it is said St. Louis embarked: The sea and faith, alas, have long since drawn away." I am wondering whether these words did not suggest to Matthew Arnold the familiar lines of *Dover Beach*:

The Sea of Faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle furl'd.  
But now I only hear  
Its melancholy, long, withdrawing roar,  
Retreating to the breath  
Of the night wind, down the vast edges drear  
And naked shingles of the world.

Perhaps I am not the first to notice the coincidence, but it seems to me that the reference to St. Louis in the quotation from the French critic adds force to the lines of the English poet.

2. While I am writing I should like to draw attention to the orthographical error in Browning's *The Ring and the Book* (The Pope) by which the Chinese Province of *Fu-kien* (Fokien) is spoken of as *To-kien*.

Five years since in the Province of *To-kien*,  
Which is in China as some people know.

I have sought in vain to learn whether the change of F into T is Browning's own error or the result of faulty proof-reading in the original edition. The owner of the ms. has not replied to my letter on the subject,—possibly did not receive it.

Curiously enough, Voltaire, in his poem on *The Nature of Man* has made precisely the opposite error of turning a T into an F in the line: "Their secret thoughts were all to *Fien* known": where the *Fien* is, of course, a mistake for the Chinese *Tien* ('Heaven').

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### FLAUBERT AND WAR-BRIDES

Contradictions in Flaubert's temperament have been analyzed by all the critics. Here is the manifestation of one which may be

piquant to-day. Flaubert held the artist's hatred of armed conflict. He writes to George Sand in 1870: "Moi, je suis écœuré, navré, par la bêtise de mes compatriotes. L'irréremédiable barbarie de l'humanité m'emplit d'une tristesse noire. Cet enthousiasme, qui n'a pour mobile aucune idée, me donne envie de crever pour ne plus le voir. Le bon Français veut se battre: 1° parce qu'il se croit provoqué par la Prusse; 2° parce que l'état naturel de l'homme est la sauvagerie; 3° parce que la guerre contient en soi un élément mystique qui transporte les foules. . . . Ah! que ne puis-je vivre chez les Bédouins!"<sup>1</sup> Later he became himself a lieutenant of militia, but writes to George Sand: "J'en veux à mes contemporains de m'avoir donné des sentiments d'une brute du XIIe siècle! Le fiel m'étouffe!" He notes the brutalizing effects of war on both sides, foresees that Europe is to become an armed camp and that "la revanche" is to become the watch-word of his country. "Le meurtre en grand va être le but de tous nos efforts, l'idéal de la France! . . . Attendons-nous à des hypocrisies nouvelles: déclamations sur la vertu, diatribes sur la corruption, austérité d'habits etc. Cuistrerie complète!"<sup>2</sup>

In the preface to the *Correspondance*, Maupassant tells us of various plans of the master for unfinished stories and novels. "Il comptait écrire d'abord le *Combat des Thermopyles* et il devait accomplir un voyage en Grèce au commencement de l'année 1882 pour voir le paysage réel de cette lutte surhumaine. Il voulait faire de cela une sorte de récit patriotique simple et terrible, qu'on pourrait lire aux enfants de tous les peuples pour leur apprendre l'amour du pays. Il voulait montrer les âmes vaillantes, les cœurs magnanimes et les corps vigoureux de ces héros symboliques, et, sans employer un mot technique, ni un terme ancien, dire cette bataille immortelle qui n'appartient pas à l'histoire d'une nation, mais à l'histoire du monde. Il se réjouissait à l'idée d'écrire en termes sonores les adieux de ces guerriers recommandant à leurs femmes, s'ils mouraient dans la rencontre, d'épouser vite des hommes robustes pour donner de nouveaux fils à la patrie. La pensée seule de ce conte féerique jetait Flaubert dans un enthousiasme violent."<sup>3</sup>

If this plan had been carried out it would have made of Flaubert a welcome ally of all of the late belligerents. Was his real purpose to teach patriotism to children? Would this not be *cuistrerie complète*? The explanation is surely to be found in the lyric and epic side of his nature. His artistic theory was based on the idea that "tout acte bon ou mauvais n'a pour l'écrivain qu'une importance comme sujet à écrire, sans qu'une idée de bien ou de mal

<sup>1</sup> *Correspondance avec George Sand*. P. 115.

<sup>2</sup> *Ibid.* Pp. 130-131.

<sup>3</sup> Préface. Pp. lv-lvi.

puisse y être attachée: il vaut plus ou moins comme document littéraire et voilà tout." Which would seem to justify the philistine's contemptuous "C'est de la littérature, tout ça!"

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### THE RÔLE OF THE GHOST IN *Hamlet*

The consensus of criticism is that the play of *Hamlet* is *Hamlet*; and there's an end. But Shakspeare has given an analysis of *Hamlet*. It is a drama of *casual, bloody, and unnatural acts*; a drama in which every personage in his time plays many parts. The Ghost, for one, has a greater rôle than is generally conceded. His interference in III, iv is the turning point in the play.

The pause between

And now I'll do't

and

And so he goes to heaven

is considered the climax of *Hamlet*. From the point of view of dramatic structure that is true. Hamlet has let slip the opportunity to kill Claudius. In the next scene the tragedies of the play are unchained. But we must recognize two sets of tragedies in *Hamlet*. There are the tragedies of Polonius, Guildenstern, etc., and there are the tragedies of Claudius, of Hamlet, of Gertrude. The deaths of Ophelia and the courtiers are but the small annexment that attends the boisterous ruin. Another reason for the view held of this passage is that it has been assumed that the Ghost's message and Hamlet's sole object is to kill Claudius.

Gertrude is uppermost in the mind of her son. When Hamlet learns that Claudius is the serpent that has stung King Hamlet, his first curse is for the most pernicious woman, his mother. The more villainous is Claudius, the more abject Gertrude's marriage to him. A greater crime has been committed than the murder of King Hamlet; the royal bed of Denmark has been made

A couch for luxury and damned incest.

And in Hamlet's heart there is the hope that his mother might be made to redeem herself.

Gertrude is uppermost in the mind of Claudius. It is to possess her that he has killed his brother. He enumerates the prizes of his crime:

My crown, mine own ambition, and my queen.

The queen is at the top of the series.